



2<sup>nd</sup> Series.

**ALEMANNIA**  
**Sammlung deutscher Gesänge.**  
A collection of  
**German Songs**  
with  
**Pianoforte Accompaniment.**

1. ABT	<i>Tell me, O Bird</i>	4	2. ABT	<i>Eastwell green wood</i>	34
	<i>Sage mir, Vogel</i>			<i>Ade mein grüner Wald</i>	
3. ABT	<i>Homeward</i>	34	4. ABT	<i>Lullaby</i>	4
	<i>Heimwärts</i>			<i>Wiegenlied</i>	
5. ABT	<i>I would homeward fly</i>	34	6. ABT	<i>The mother prayeth for her child</i>	34
	<i>Heimwärts</i>			<i>Die Mutter betet für ihr Kind</i>	
7. ABT	<i>O ask me not</i>	2	8. ABT	<i>Echoes</i>	34
	<i>O frag mich nicht</i>			<i>Das Echo</i>	
9. ABT	<i>They seem as if they were Angels</i>	34	10. ABT	<i>Sleep dear Rosalee</i>	34
	<i>Mir ist, als seien sie Engel</i>			<i>Schlafe Dornröschen</i>	
11. ABT	<i>My Native Land</i>	4	12. ABT	<i>Good Night</i>	4
	<i>Grüss Gott, O Heimatland</i>			<i>Gute Nacht</i>	
13. CLAEPIUS	<i>Evening</i>	3	14. SCHONDRUP	<i>When the quiet moon is beaming</i>	34
	<i>Abend</i>			<i>Wenn so sanft und mild Selene</i>	
15. WEBER	<i>When the thorn is white with blossoms</i>	4	16. SCHUBERT	<i>Thanks to the brook</i>	3
	<i>Wenn die Meien grün sich kleiden</i>			<i>Dankesagung an den Bach</i>	
17. FESCA Op. 37	<i>The gipsy maid</i>	5	18. SCHUBERT	<i>Whither?</i>	4
	<i>Das Zigeunermädchen</i>			<i>Wohin?</i>	
19. RUBINSTEIN	<i>The Eastern Slave</i>	3	20. BRAHMS	<i>Cradle Song</i>	2
	<i>Der Aare</i>			<i>Wiegenlied</i>	
21. RUBINSTEIN	<i>The Tear</i>	3	22. RUBINSTEIN	<i>Thou art so like a flower</i>	3
	<i>Die Thräne</i>			<i>Du bist wie eine blume</i>	
23. RUBINSTEIN	<i>Morning Song</i>	3	24. WICKEDE	<i>Thou alone</i>	3
	<i>Morgens</i>			<i>Du allein</i>	
25. MENDELSSOHN	<i>The Shepherd's Lay</i>	3	26. FESCA	<i>This twilight hour</i>	5
	<i>Morgenruss</i>			<i>Abends</i>	
27. FESCA	<i>Oh, still this ardent longing</i>	5	28. W. TAUBERT	<i>The Bird Song</i>	34
	<i>O stille dies Verlangen!</i>			<i>Ich muss nun ein mal singen!</i>	
29.			30.		
31.			32.		
33.			34.		

BOSTON

G. D. Russell & Company 126 Tremont  
Opp. Park St.

M. Day, San Francisco.

Hunkel Bros. St. Louis.

Entered according to act of Congress, A.D. 1870, by G. D. Russell & Co. in the Clerk's office of the District of Mass.

# THE BIRD SONG.

"ICH MUSS NUN EINMAL SINGEN!"

(O. von Backenhaus.)

W. TAUBERT. Op. 74, No. 1.

*Allegretto grazioso.*

VOICE.

PIANO.

*f*

Birdling! why  
Vögelin, was

*f* *p* *f*

sing in the fo- rest so wide? Oh why? Oh why?  
singst du im Wal-de so laut? Wa- rum? "Wa- rum?"

*p*

Call'st thou a bridegroom or call'st thou a bride? Oh why? Oh why?  
Hufst du den Bräu-tigam, rufst du die Braut? Wa- rum? Wa- rum?

*fz* *p* *mf* *p*

3.179—100—11

Entered according to act of Congress A.D. 1874 by G. D. Russell & Co. in the office of the Librarian of Congress at Washington.

*ritu.*

*f*

I am not bridegroom nor a bride, yet sing I in the  
 Ich bin nicht Bräun - ti - gam, nicht Braut, doch sin - ge ich im

*ritu.*

*ff* *p* *ff* *p* *ff* *p*

*crescendo*

/Fa - rest wide, I know I know I know not why I'm  
 Wal - de laut weiss nicht, weiss nicht, weiss nicht, warum ich

*ff* *p* *dim.*

*leggiere* *tr* *tranquilla* *tr*

singing. la..... la..... la la..... la la.....  
 singel! la..... la..... la la..... la la.....

*ff* *tr* *dim.*

..... la ..... la la ..... la la la ..... la la la .....  
 ..... lu ..... lu lu ..... lu lu lu ..... lu lu lu .....  
 ..... lu ..... lu lu ..... lu lu lu ..... lu lu lu .....

.....  
 .....  
 I know, not, why I'm singing.  
 Weissnicht, warum ich sin - ge.

Birdling is then thy heart so blust? Oh say? Oh  
 Vöglein, ist's Herchen dir so voll? Wo - von? Wo -

*sf* *p*

say! That song is pouring from thy breast? Oh say, Oh say!  
 von? Dass es von Liedern ü - berquoll? Wo - von? Wo - von?

*f* *dim.*

My heart is full, but not with pain..... My heart is light but  
 Mein Herz ist voll und doch nicht schwer..... mein Herz ist leicht und

*dim.*

*crescendo*

is not vain I know I know I know not why I'm singing.  
 doch nicht leer; weiss nicht, weiss nicht, weiss nicht, warum ich singe!

*dim.*



*leggero.* *tranquillo.*

*p* *tr* *tr* *tr* *tr*

la..... la..... la la..... la la.....  
la..... la..... la la..... la la.....

*tr*

*p* *f* *tr* *f* *tr*

..... la ..... la la la la la ..... la la la la .....  
..... la ..... la la la la la ..... la la la la .....

*pp*

*sf*

I know not why I'm sing - ing.  
Weiss nicht, wo - von ich sin - ge.

*f* *p*

Birdling, why singest thou all the day? Oh tell! Oh  
Vö - gel - chen, was singst die Ta - ge - entlang? Wo - zu? Wo -

*sf* *p*

tell!  
zu? Is some one list - ning no - to thy lay? Oh  
Lauscht Ei - - ner auch auf dei - nen Ge - sang? Wo -

*p* *f* *meno*

tell! Oh tell! I sing a - way my whole life long .....  
 zu? Wo - zu? Ich sin - ge mir mein Lebentag, .....  
 vivo,

and not for this or that my song, nor know,  
 nicht dies und das ist mein Gesang, weiss nicht,

nor know, why I ..... must e'er be sing - ing,  
 weiss nicht, ich muss ..... nun einmahl sin - gen!



The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

**System 1:** The vocal line begins with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la... la... la...". The piano accompaniment starts with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la...".

**System 2:** The vocal line continues with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la... la... la...". The piano accompaniment continues with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la...".

**System 3:** The vocal line begins with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la... la... la...". The piano accompaniment starts with a forte (*f*) dynamic, marked with an accent (^) and a slur. The lyrics are "la... la...".

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a quarter rest. The piano accompaniment is written in two staves (treble and bass clefs) and begins with a series of chords and single notes, followed by a quarter rest.

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a quarter rest. The piano accompaniment is written in two staves (treble and bass clefs) and begins with a series of chords and single notes, followed by a quarter rest. The word "Why" is written above the vocal line, and the word "Ich" is written below the piano accompaniment. The dynamic marking "ppp" is written below the piano accompaniment.

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a quarter rest. The piano accompaniment is written in two staves (treble and bass clefs) and begins with a series of chords and single notes, followed by a quarter rest. The lyrics "I must e'er be sing-ing" and "muss nun ein-mal sin-gen!" are written below the vocal line. The dynamic markings "f" and "p" are written below the piano accompaniment.